



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

difference. Such a timid progression as this left the musical wants of the time quite unsatisfied.

But composers themselves, except some few of the chief, are as little settled in public opinion as their works; and no one who labours for fame can hope for content unless ready to sacrifice all that he has done for the general advancement of the art. How little have the Italians of the last century been rewarded in public opinion for their great and eminent services to music! It was surprising to us to turn over at a late sale the MSS. of their learned compositions which formerly belonged to the library of our old Royal Academy of Music, and were, we believe, collected by Dr. Pepusch. Dr. Boyce said that Handel owed much to Colonna, and he might have added to Clari, and Purcell, and Croft:

Our English vocal composers, whose names are getting paler in the distance of history, have not lived in vain if their works have found new channels of progress, and now circulate among audiences and performers more numerous, than the authors contemplated. Singing is our first school of music, and the best writers have borne testimony to the superior tone of the English choir. The future prosperity of the art in this country depends much on this branch of practice, as it constantly enlarges the circle of the friends of music.

Conclusion.

THE CONCERT SEASON.

WE have now arrived at a point in the year at which what is called "The Concert Season" may be considered over. It will not, therefore, be altogether unprofitable to glance at its character and probable influence on musical interests and prospects.

For some years it has been the practice, and not without reason, even by our best musicians, to lament that which may in some degree be considered the decline of the musical cause, and, as a consequence, the diminution of their incomes—for certainly no art can be said to flourish while its professors are neglected or positively underpaid. Annual concerts have been found unprofitable speculations; classical performances have failed to be remunerative—popular concerts have almost become a byword—a national opera has been certainly consigned to oblivion, and even the greatest foreign lyrical establishment has involved its manager in ruin.

Yet amidst all this discouragement we have had during the present season some of the most gratifying proofs that the spirit of our native musicians is not altogether broken; compositions by our countrymen have been brought before the public, of a character higher than which no nation can boast—classical pianoforte, and other instrumental works, the effect of which, if it be not to put money into the pockets of their authors, must be to enhance their reputation and add lustre to the art they profess. In making these remarks, we should be doing less than our duty did we not specifically direct attention to the series of classical entertainments recently given by Mr. Sterndale Bennett, by Mr. Brinley Richards, by Mr. Neate,

by Mr. G. Kiallmark, and by Mr. Aguilar. In the compositions by each of these gentlemen, no less than in their performance, may be discovered some of the highest and best specimens of the class to which they belong, and we hope the time is not far distant when merits of such artists shall be acknowledged not only by the critical and the musically educated, but by the testimony of universal and popular appreciation.

While referring to this subject, we ought also to record the successful termination of a series of concerts given by what has been called "The New Philharmonic Society," an institution which rather suddenly started into existence in the spring of the present year. Although the native compositions brought into public notice by this society have not been transcendently successful, yet enough has been done to hold out a hope that in coming years the native musician will sometimes find a receptacle for his works, from which they may have a chance of emerging, stamped with the mintmark of public favour and critical approbation.

Another gratifying circumstance presents itself to our recollection, in the promised production of two new oratorios, by Englishmen, at the approaching Norwich Festival—Mr. Pierson's *Jerusalem*, and Dr. Bexfield's *Israel Restored*, in regard to both of which we have received very flattering accounts.

In reviewing, therefore, the past musical season, although we believe, in a pecuniary point of view it has proved nothing short of a positive failure, we have still the pleasing reflection that some good has been achieved for music, as an art, and we sincerely hope that the position so justly assumed by those who in perpetuating it, have had to bear pecuniary loss, will be firmly maintained, and also produce a more satisfactory result hereafter.

VERNON.

THE ANNUAL MEETING OF CHARITY CHILDREN, AT SAINT PAUL'S CATHEDRAL.

[An article under this head, from an esteemed contributor, is in type, but at the last moment press of other matter has obliged us to defer it until our next.]

Correspondence.

To the Editor of the "Musical Times."

DEAR SIR.—An item for your next Musical paper:—

Lowell Mason, Esq., of Boston, U.S., has purchased the Valuable Library of Rinck, the late celebrated German Composer, and it is now *en route* for Boston, U.S.

The Treasure consists of—

1st.—Various works on the History, Biography, and General Literature of Music; including Sets of the various Musical Periodicals of Germany during the last 50 years.

2nd.—Theoretical works:—Very Extensive Collection, indeed all the books on the Science of Music which have been published in Germany.

3rd.—Books of Church Music, Masses, Motetts, &c., with many old and valuable books of Chorals, from the 16th Century down to the present time.

4th.—Organ Music:—An Extensive Collection by German Writers.

5th.—Scores of Operas and other vocal works, especially of the older German School.

6th.—Very many Educational Works, Singing Schools, School Song Books, &c.

7th.—Much Manuscript Music, including a Collection